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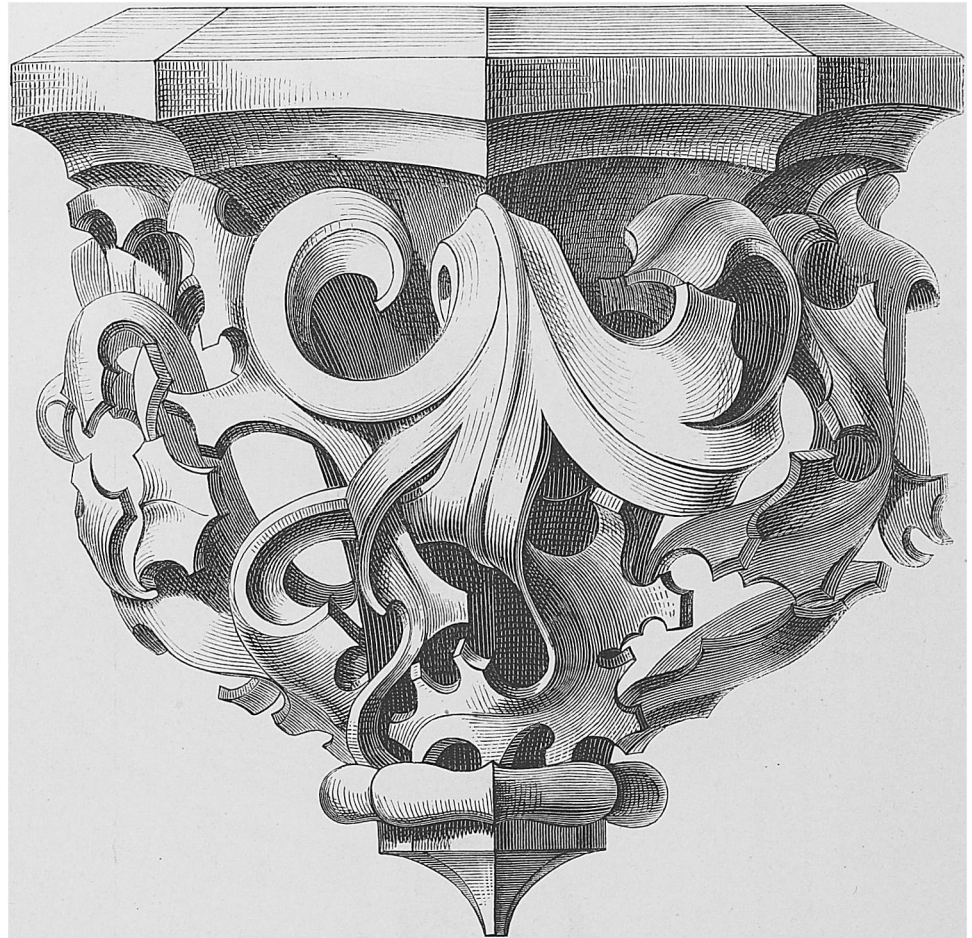
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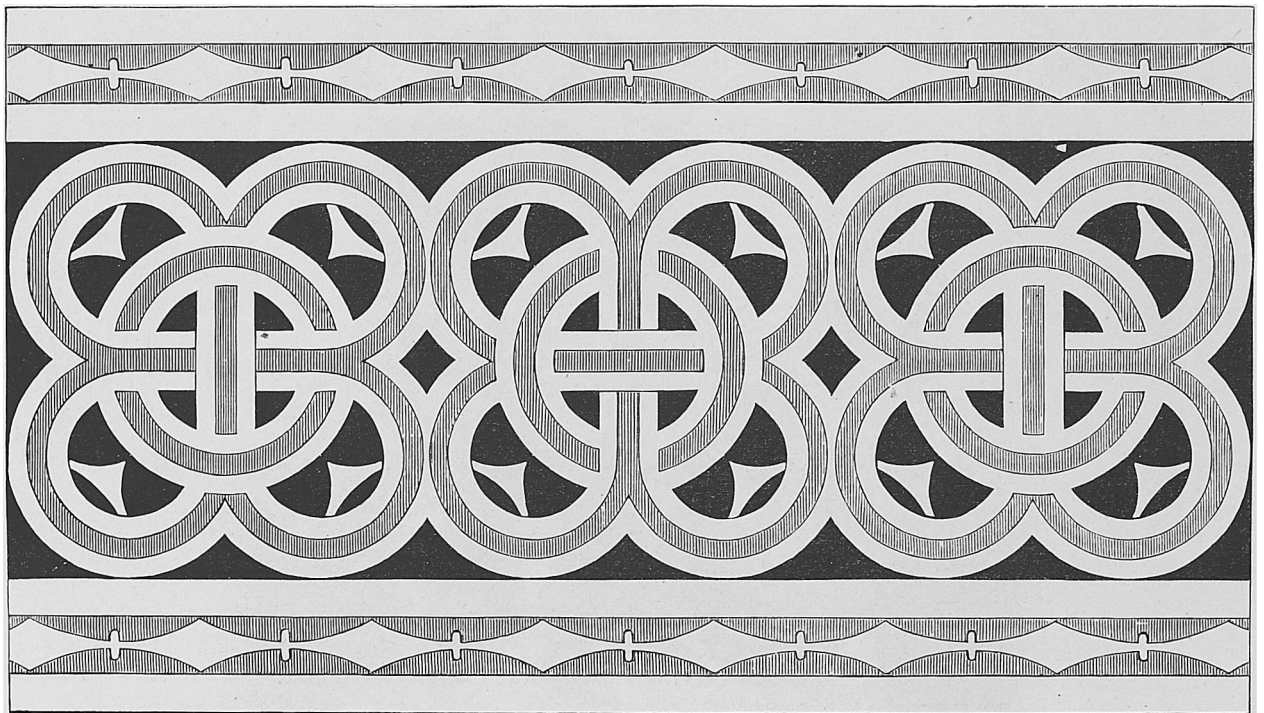
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## SPECIMENS OF ORNAMENTATION.



No. 1.



No. 2.

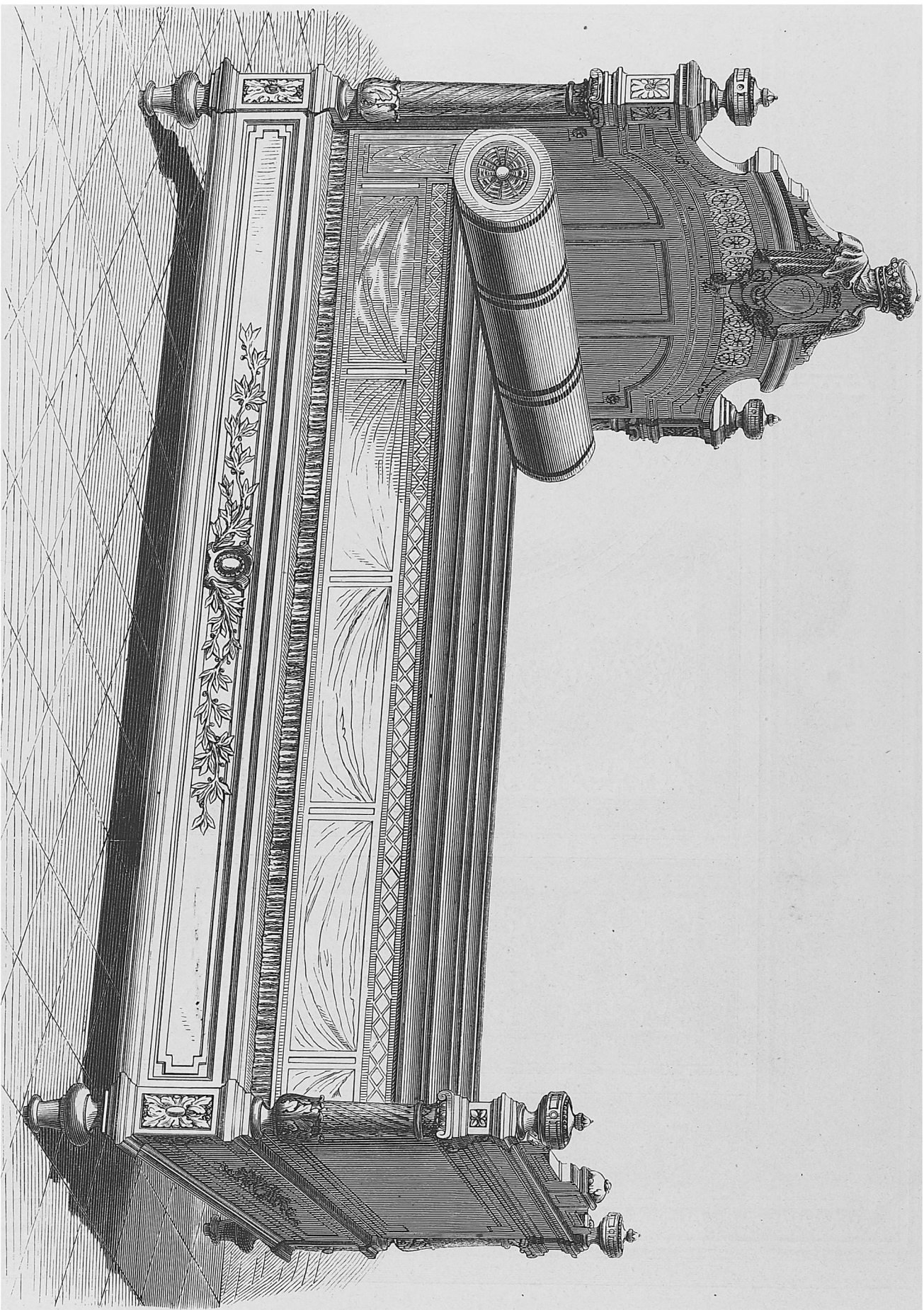
No. 1. Late Gothic. Corbel from High Altar of Church of St. Mary in Cracow. Carving by Veit Stoss.

No. 2. Mosaic Border in the Baptistry in Florence.



No. 3. Ceiling for a Small Drawing-room from the design of Mr. Hallier, Archt., by Mr. L. Rey in Paris; from Mr. César Daly's „L'architecture privée au XIX<sup>e</sup> siècle“, edited by Messrs. Ducher & Cie. in Paris.



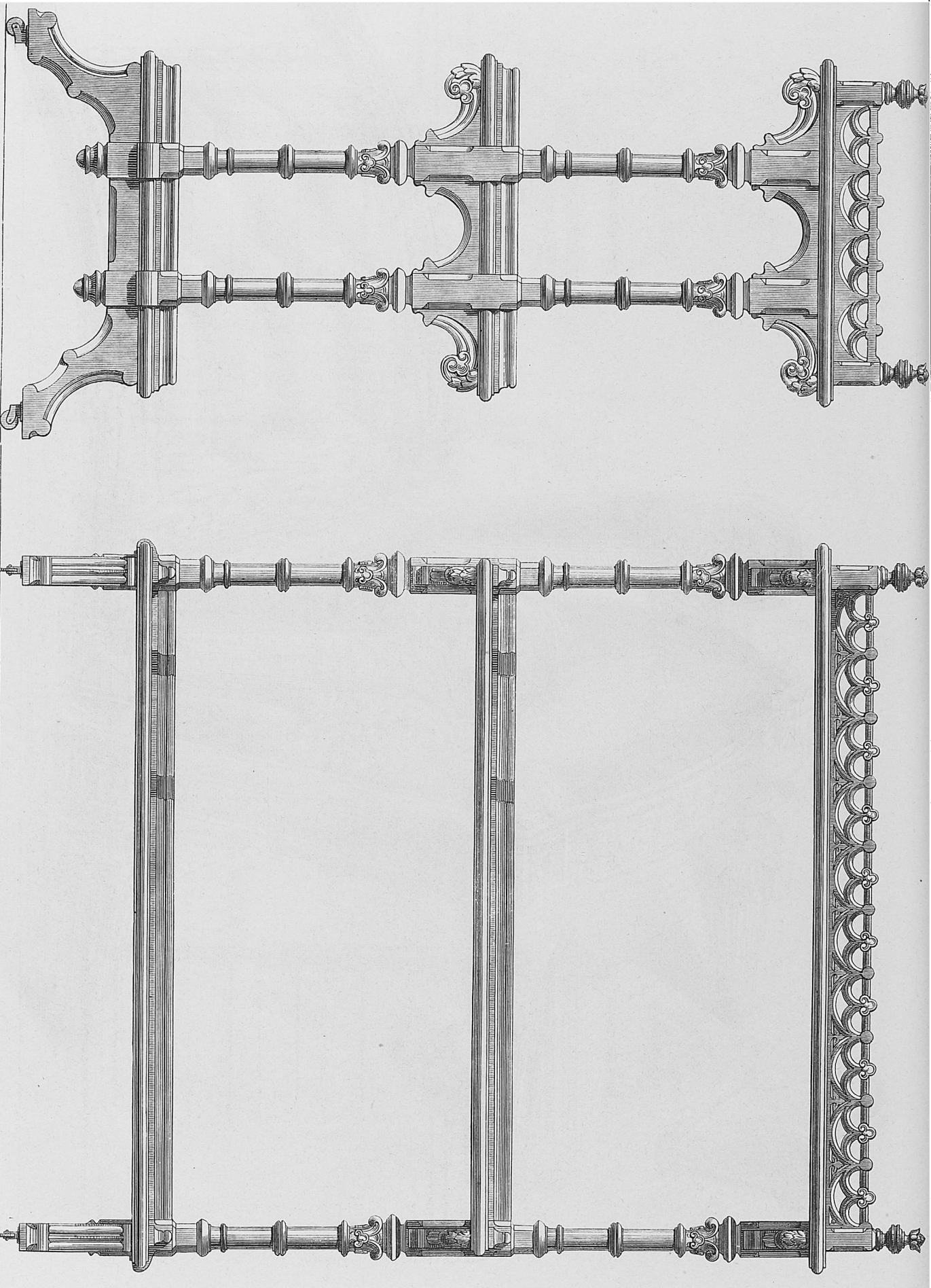


No. 4. Bedstead in waxed Palisander, style Louis XVI, designed and manufactured by Messrs. Mazaro-Ribaher in Paris.



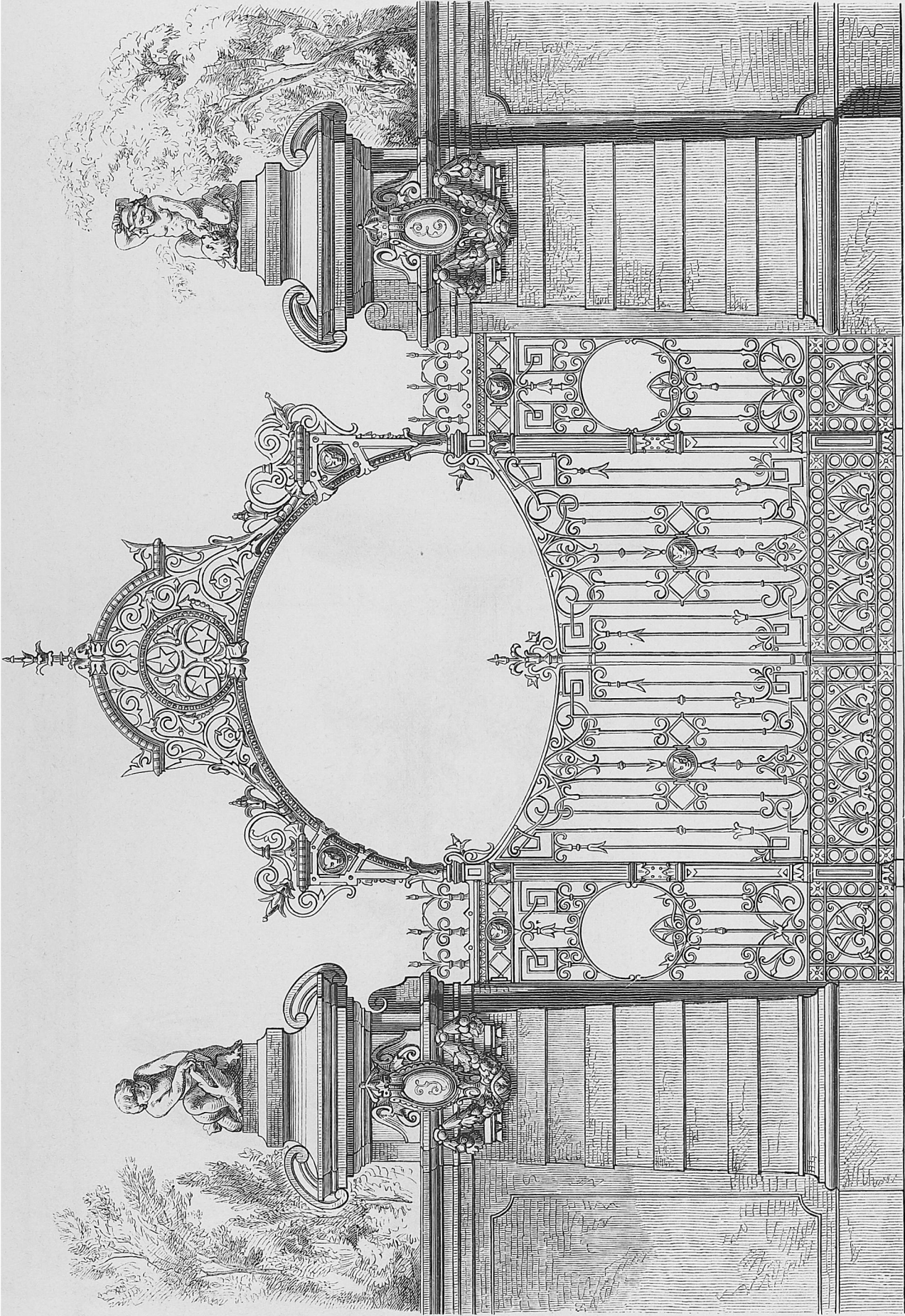


No. 5. Arm-chair and Footstool, designed by Prof. Ewerbeck in Aix-la-Chapelle.  
Details No 1 of Supplement.



Nos. 6 and 7. Oak What-not, designed and manufactured in the Workshops of the „Renaissance“ Company in Berlin.  
Details No. 2 of Supplement.





Nos. 8. Wrought Iron Park Gate, designed by Mr. Paul Bénard, Archt. in Paris.



## FROM THE VIENNA EXHIBITION.



No. 9. Ornamental In-door Fountain, crowning Figure supporting Gas-lamp, from the design of Prof. J. Storck by Messrs. Dziedzinski and Hanusch in Vienna.

## FROM THE VIENNA EXHIBITION.



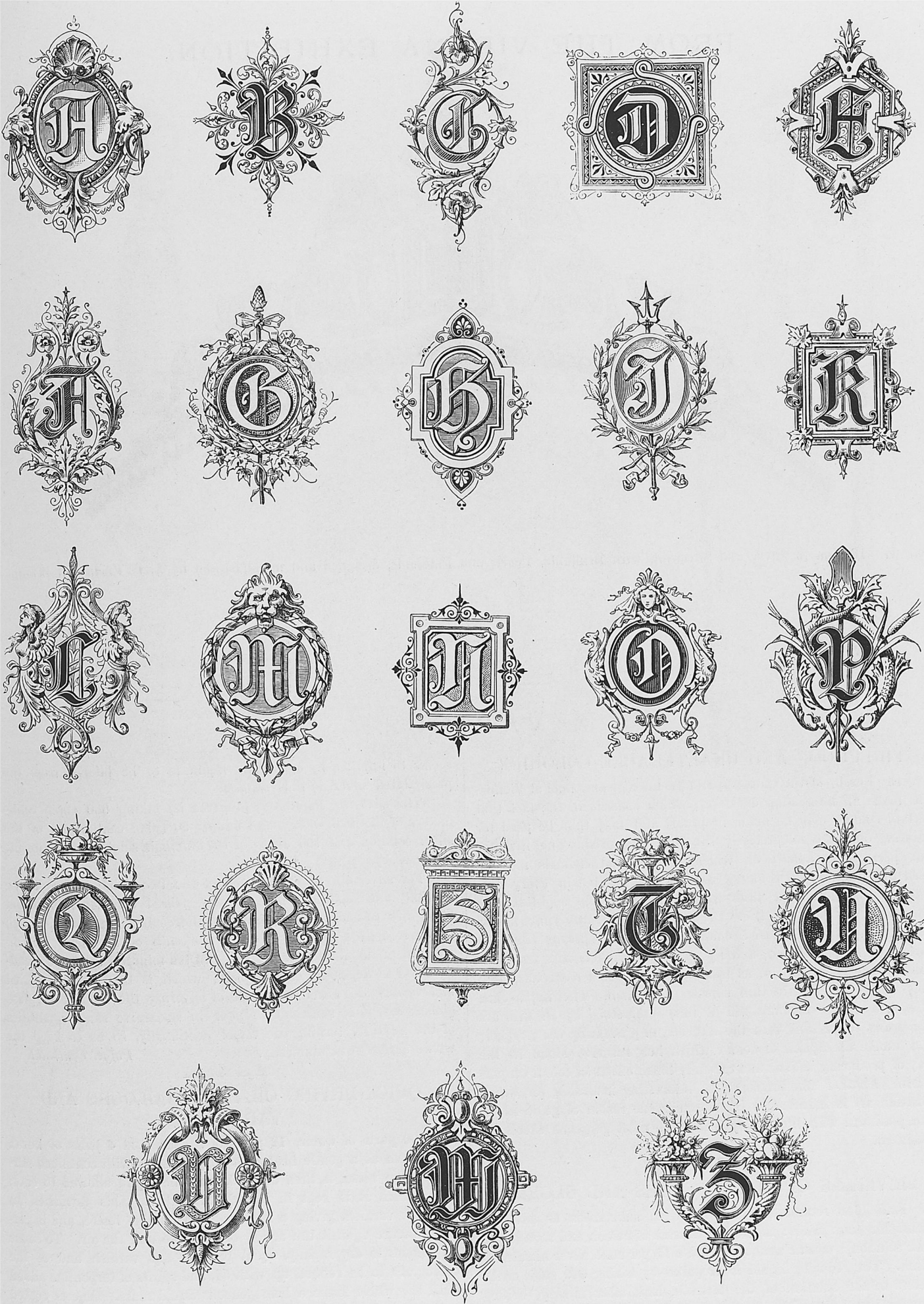
No. 10. Church Bell, designed and manufactured by Messrs. Hadank and Son in Hoyerswerda.





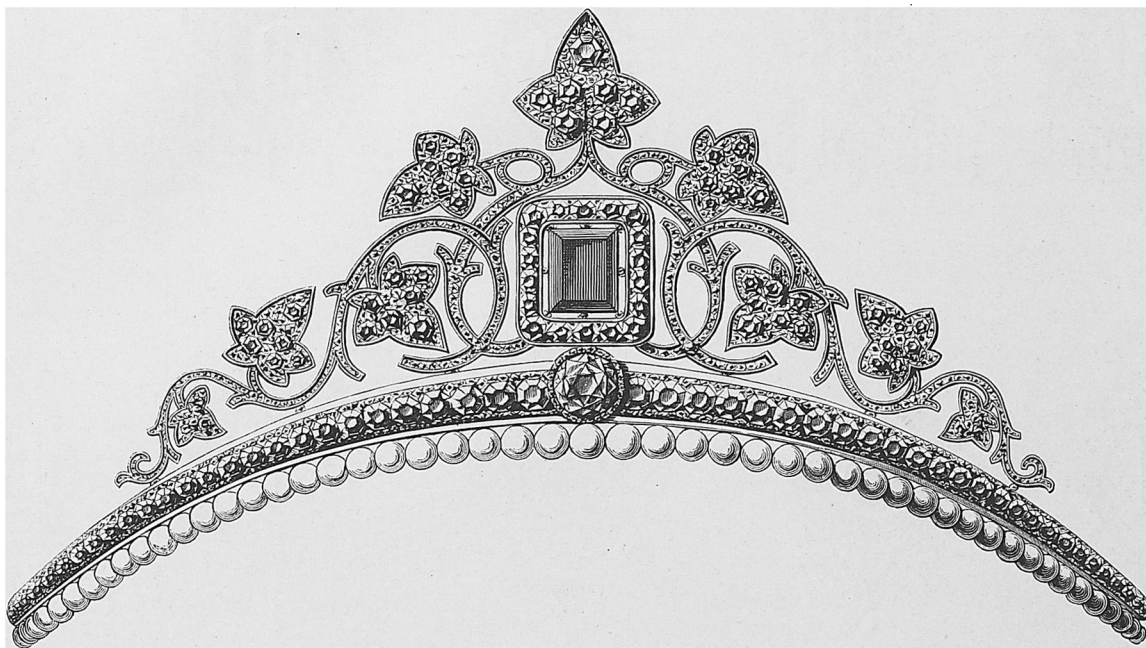
Nos. 11—13. Fire Irons, designed by Mr. A. Ortwein, Archt. in Graz. Tongs and shovel in polished steel, knob and Gorgon's head of the former, handle of the latter in brass; bellows in ebony with mountings and inlaid ornament in brass, also brass pipe with steel end.





Nos. 14—36. Initials, designed by J. Schnorr.

## FROM THE VIENNA EXHIBITION.



No. 37. Diadem in Silver and Silver-gilt with Brilliants, Pearls and Emeralds, designed and manufactured by A. E. Köchert in Vienna.

## VARIOUS.

## FIREPROOF AND UNALTERABLE COLOURS.

Dr. Kosch, of the Chemical and Technological School at Vienna, has made an interesting discovery, which consists in the fact that certain colours may be made fireproof, and may thus be used for painting on china in precisely the tones required. The inventor has prepared a palette on which his coloured enamels may be used like ordinary oil colours, and may be painted in every conceivable combination of tints without being in the slightest way altered by the action of fire. Dr. Kosch at the same time makes use of a specially prepared enamel, which he spreads over the surface to be painted on, and by which the irregularities and porosities of the porcelain are as thoroughly concealed from view as if they were covered with thin smooth fine linen. The importance of such a surface medium will be fully understood by all who are practically conversant with the difficulty of preventing the irregular and undue absorption of colour which has hitherto stood in the way of producing artistic and carefully-toned effects of colour on porcelain. Another and scarcely less interesting invention for which Austrian art is indebted to Dr. Kosch is the fusion of gold, silver, and platinum with bronze, by which the most gorgeous effects are produced.

## SILVERING OF GLASS PLATES AND GLOBES.

Kriffendorf recommends the following substances as silvering agents for glass plates: the double tartrate of potash and soda (2 per cent. solution); caustic ammonia; and a 12 per cent. silver nitrate solution. The reducing liquid is prepared by taking 900 cubic centimeters of the solution of the tartrate, and, after mixing, boiling strongly together, and while the steam is issuing violently from the flask, dropping in 20 cubic centimeters of the silver solution, and boiling for another ten minutes. This solution not only keeps, but

seems to improve by age. The liquid is to be filtered from the precipitated silver as it is wanted.

The silvering solution is prepared by taking 900 cubic centimeters of distilled water, and adding 80 cubic centimeters of the silver solution and 100 drops of the ammonia solution, and filtering if necessary.

For silvering, equal volumes of the two solutions are to be carefully and separately filtered, and poured together into a flat glass dish to such a depth that the thoroughly cleansed plate shall be covered by a layer of at least one-tenth of an inch. Decomposition of the mixture takes place in ten minutes, and pure metallic silver is deposited on the plate, which is then washed, dried and varnished. For the purpose of silvering the interior of glass globes, &c., it is sufficient to pour in successive small quantities of the mixture, turning the vessel continually, so as to keep the whole surface wet uniformly.

*Polyt. Centralbl.*

## QUICK-DRYING OIL-PAINT COLOURS AND VARNISHES.

100 parts of water, 12 parts of shellac, and 4 parts of borax are melted at a gentle heat in a copper vessel, with continued stirring. The vessel is then covered, and the liquid allowed to cool; after which it is kept in well-closed bottles. This furnishes an excellent varnish, giving a beautiful and durable lustre, and is perfectly secure against the action of moisture and the air. To cause oil colours to dry rapidly, equal parts of this varnish and of the colour are to be rubbed up with oil, and spirits of turpentine added until the whole forms a homogeneous liquid mass. Objects coated with this mixture will dry completely in ten or fifteen minutes, according to the season or state of the atmosphere.

*Chem. Centralbl.*